


# Hit Radio—Election Day Evil For Profits!

Make Sure Your Staff Reads ALL of Publix Opinion

**Publix**



**Opinion**

The Official Voice of Publix

Make Sure Your Staff Reads ALL of Publix Opinion

Vol. III Publix Theatres Corporation, Paramount Building, New York, Week of November 1st, 1929 No. 8

## CASH IN ON FOOTBALL CRAZE!

### NEWSPAPER TIE-UPS AND RETURNS FROM THEATRE FOR BOX-OFFICE RALLY

Profiting by the experience of past years, Publix showmen over the entire circuit will make a concerted effort to combat the Election Day radio opposition and to convert all the hectic enthusiasm of the period into a mammoth, rip-snorting box office rally. Election Day, this year, falls on November 5th.

"With the gradual growth of radio-appeal, a number of people have formed the habit of remaining at home on election nights and letting the returns by radio," declared David J. Chatkin, General Director of Theatre Management. It is to combat this tendency that the energies of every Publix showman must be concentrated.

The most effective way of remedying this condition is to furnish election returns from the theatre. Contact the promotion manager of your best daily newspaper for FREE and EXCLUSIVELY in return for advance promotion on our screen.

**Paper Will Boost**

Tell your patrons that election returns will be furnished in your theatre at brief intervals, with important news bulletins, through the courtesy of the Daily Newspaper. It will be to the interest of the paper to print several promotion stories and display advertisements mentioning feature picture, star and play date) on the stunt from which you will benefit.

If you can't get the newspaper to do it, you can install a radio in the theatre for the news. Be sure to serve the returns to the audience in such a fashion as not to be a nuisance or constant interruption. Do it in slide bulletins between each program unit.

Local elections generally create more excitement in a community than national ones. The whole town is unusually infected with a holiday and merry-making spirit. Cash in on this and sell your town the idea that the most logical place for festivity and merry-making is your theatre. Point out to them that the entertainment, comfortable seats and luxuriant surroundings of your theatre provide a more enjoyable setting for such an occasion than the crowded streets, or the accustomed banality of home.

**Get Publicity, Too!**

Election Day should also furnish you with an excellent means of publicity for your theatre. Newspaper picture editors are always on the look-out for well-known personalities or attractive girls to pose for cleverly-conceived pictures. How about having one of the girls from your stage show pose in a silk hat and cigarette? Or a picture of your head-leader or organist at the piano? Or paying an election bet?

There are only a few days left of the time to act is NOW. Most seeing managers and publicity men have already worked out their campaign and put them in effect by this time. If you haven't done so, THERE IS STILL TIME! Don't sit by idly and "take it on the chin," from radio opposition when you have the opportunity of making Election Day one of the greatest box-office events of the year.

### THREE AIDS FOR BLUE MONDAY SET FORTH

Letters from managers replying to Mr. Katz' telegram on low Monday grosses are still arriving, with very few remaining to be heard from. Vivian Moses, who is in charge of this 'Blue Monday' campaign, states that a majority of these letters, besides analyzing conditions, contain what the writers believe to be measures effective for a remedy.

"It is very evident," says Moses, "that Mr. Katz' telegram has started our managers thinking and thinking deeply on the Monday problem. This in itself is bound to prove of inestimable value in stimulating business in our theatres, not only for this day but throughout the week.

"There are three things which every theatre confronted with poor Monday business should do at once and without waiting for further advice. As simple as these three things are it is evident from many of the letters that they have been neglected.

**"1. RE-ADJUST YOUR ADVERTISING SO THAT YOU WILL RUN LARGE, PROMINENT DISPLAYS ON MONDAY.**

"Where you have a Friday opening, Monday copy should be a return to 100% space. It is natural that you will run a hurrah, hop-up ad on Monday, quoting reviews that are outstanding or telling your public what great entertainment your patronage found in the theatre in the last three days.

"Where Sunday is your opening day copy will naturally have to be a little different and you might be unable to quote reviews, but the one idea of a big hurrah ad still holds good.

"In this connection do not forget that PUBLIX OPINION of September 14th contained detailed instructions for readjusting advertising.

### O'Donnell, New Saenger Circuit Division Manager

Robert O'Donnell, for the past five years general manager of the Interstate Amusement Co., with headquarters at Dallas, Texas, is another veteran showman who has recently been recruited to the Publix banner. Mr. O'Donnell has been appointed Division Manager of the Publix-Saenger circuit under Division Director Louis E. Schneider.

### Holidays!

- Nov. 5—Election Day
- Nov. 11—Armistice Day
- Nov. 28 — Thanksgiving Day
- Dec. 25—Christmas
- Every week-end during Football Season

The Holiday Season is upon us, bringing in its wake some of the most powerful box-office days of the year. Are you ready for them? Have you planned your campaigns for them? Are you prepared to squeeze every bit of juicy profit from these rich plums which are about to drop into your lap? Have you given special attention to your show schedule on these days, without exception running continuous performances? Have you figured out whether or not you can increase admission prices and the number of shows that day? How about special morning shows for children?

Don't miss a single opportunity in cashing in to the last penny on this golden season!

### 12 Paramount Prints Routed for Pre-views

Following the plan for advanced screening throughout the country to enable Publix showmen to execute intelligent and vigorous ticket-selling campaigns announced in the last issue of PUBLIX OPINION, the routing of twelve Paramount prints has definitely been set.

The route of prints shipped from the West Coast Laboratory, giving the town and theatre, is as follows:

**PRINT No. 1**—Toledo, Paramount; Youngstown, Paramount; Rochester, Eastman; Buffalo, Buffalo; Newburgh, Bardavon; Poughkeepsie, Stratford; Return to New York Exchange.

**PRINT No. 2**—Boston, Metropolitan; Springfield, Paramount; Hartford, Allyn; New Haven, Paramount; Woonsocket, Stadium; New Bedford, Olympia; Pawtucket, Imperial; Return to Boston Exchange.

**PRINT No. 3**—Charlotte, Imperial; Spartanburg, Montgomery; Greenville, Carolina; Columbia, Imperial; Raleigh, Palace; Greensboro, Carolina; Winston-Salem, Carolina; Return to Charlotte Exchange.

(Continued on page 2)

### LOCAL NEWSREEL SHOTS GOOD WAY TO FIGHT SEASONAL OPPOSITION

If you're not vigorously and dominantly selling the football shots in your newsreel, and getting locally made football shots to advertise, you're missing a lot of possible profit. Only a few more weeks remain of this year's football season, so do it immediately, by all means. Ballyhoo the idea as a BIG special added attraction. Those who attended the game want to re-live the thrill. Those who missed it, want to see it, and you can show it to 'em.

High school games as well as college games are great business-getters. Use shock-advertising methods to sell them.

Your editor, has for the foregoing reasons, taken advantage of several chances to quietly

### 'THE VIRGINIAN' HOUR ON AIR SATURDAY

A radio picture of the Old West, a page from the days of '74, will make up the colorful Paramount-Publix hour to be broadcast over the national network of the Columbia Broadcasting System at 10 o'clock (Eastern Standard Time) tomorrow night (November 2nd).

The program, known as "The Virginian" hour, in honor of the screen play of the same name soon to be released and which features such Paramount players as Gary Cooper, Richard Arlen, Mary Brian and Walter Huston, will bring to radio audiences all the atmosphere of the range together with the romance of the roarin' galoots who graced the plains of Wyoming during that period.

Occupying a high spot on the program will be John White, known to radio audiences as one of the greatest singers of cowboy tunes and ditties. White was born in Oklahoma, spent his boyhood

(Continued on page 2)

### RIALTO OPENING TO BE COLORFUL

The night of Gloria Swanson's New York premiere of "The Trespasser," at the Publix Rialto on Nov. 1st, will be a most gala and pretentious affair.

Miss Swanson has postponed her intended departure for the coast, in order to make a personal appearance for her first all-talking dramatic sensation, which has already proven its melodramatic greatness, both abroad and here.

Celebrities of the theatre industry, and persons eminent in business, social and political circles are slated to be present including Mrs. William Randolph Hearst and a party of 50 guests; Edmund Goulding, director of the picture, and his party; Joseph Kennedy and his guests etc.

**MARK THIS ON YOUR CALENDAR FOR NEXT YEAR, TOO!**

survey and gather some interesting sidelights on football, which by the way, is the greatest competition ever placed in opposition to show business.

College football for the last five years has averaged well over \$50,000,000 annually in net profit. This year it will reach at least ten million more, due to extra added night football games made possible by illumination of fields. These figures may well cause a gasp of surprise from any showman who is capable of recognizing competition.

Just how much good this survey and these sidelights will do for you, is a matter for your own ingenuity and energy to decide.

### Don't Fight It

You can't fight against local college athletics, so your only course is to ride along and CASH IN!

(Continued on page 2)

### "SWEETIE" IS BROADWAY RAVE

Seldom has a picture opened with such a spontaneous burst of enthusiasm as "SWEETIE," Paramount's all-talking, all-singing, all-laughing picture, which lured such immense crowds that even the mammoth Paramount Theatre in New York had to stand them up in the streets on opening day.

It was one, long protracted howl of laughter from beginning to end. Nancy Carroll, Helen Kane and Jack Oakie were a panic! This triple-star machine, backed by an unusually effective cast, crashed into the hearts and funny-bones of the audience like a whirlwind and, a few moments after the picture started, pandemonium broke loose.

Veteran showmen unanimously agree that in "Sweetie," Paramount has a box-office magnet that has never been equalled to date.



## CASH IN ON FOOT-BALL CRAZE

(Continued from page 1)

Showmen do not dare openly admit that such a thing exists as ruinous competition from tax free and tax supported college amusements, yet it is a fact. The admission cannot be made because it would alienate a large share of public goodwill. The fact that matinee business on football days is always at low ebb is enough of a barometer.

No showman wants to take a holding without putting up some sort of defense, however so right now, your only defense is to sell dominantly the football shots in your news reel.

Send sandwich-board carriers out to the games advertising feature picture and newsreel shots and get the radio announcers to say that the star of your film is in Hollywood cheering for the home team. Fly a box-kite that carries an advertising banner, over the games. Don't distribute pluggers, heralds, or megaphones. They're too costly. The other methods are cheaper and more effective.

Carry a three-frame trailer on your screen, announcing that your local movie cameraman will have next week's games on the screen. Doubtless the college or school press agent (yes, they have 'em, and HOW!) will be glad to pay the cost of the prints you require.

They can arrange (if you enthruse them) with any local camera shop to borrow a standard-size movie camera and an operator, and get you the four or five hundred feet you need on each of the three or four games in your vicinity each Saturday noon. They'll rush the stuff thru the laboratories for you in time to get it on your screen Sunday, if you sell them the idea that your 175,000 patrons this week are a good audience for the school to be represented before — and a good box office tonic for next week's football game.

Posters in your lobby, and a "punch" box in your newspaper ads, yelling that your screen has the closeup redhot excitement of the big game, will get the business for you.

If you're not yet convinced about football, perhaps Ex-president William Howard Taft, who is now Chief Justice of the U. S. Supreme court, and was also formerly dean of the law college at Yale, will help convince you.

### Interest Grows

Mr. Taft says the football craze has now reached such gigantic industrial proportions that interest in athletics so far surpasses interest in education that a serious problem is produced. He advocates sharp and immediate restrictions against college athletics, and his views are concurred in by other prominent educators. You're safe in letting Mr. Taft and his learned colleagues do all the objecting to football. This should leave you with all of your energy and attention to devote to the problem of arresting your local football-attention and diverting it to your own box office.

Football now is in big business. Last year Yale went over the top with a million-dollar season to her credit—and a net profit from football alone of \$543,084.76.

Harvard, with a much smaller stadium, made \$420,787.31 from her big-business football.

Princeton's net profit last year was \$298,880.

In the Middle West, Michigan did \$624,407 gross business with a net profit of \$415,328.

Illinois, without the ballyhoo of Red Grange, made \$356,263.51.

By and large it was a great season—with gross gate receipts of over \$50,000,000.

Here is a list of several important universities and the football

## THREE AIDS FOR BLUE MONDAY SET FORTH

(Continued from page 1)  
tising schedules so as to get Monday prominence.

"2. SELL MONDAY INSTITUTIONALLY TO YOUR AUDIENCES FROM YOUR SCREEN.

"Don't be satisfied with static trailer copy. It takes very little time and effort to prepare clever trailer copy on the advantages of Monday attendance. Make your messages snappy and to the point, and change frequently so that your regular patrons will not become weary with the repetition of one message.

"3. RUN INSTITUTIONAL COPY URGING MONDAY ATTENDANCE IN ALL YOUR PROGRAMS.

"Here, too, the message should be rewritten frequently, the point of attack changed, the appeal varied—there are many good reasons why you should urge your patrons to come to your theatre on Monday; make each one of these reasons the basic thought in a new message in your program.

"Also, wherever possible, run a Monday underline in your larger newspaper advertisements on other days of the week.

"Wherever practical a terse, well-written and well-executed display card selling Monday institutionally as a choice night at your theatre should find place in your lobby. Perhaps your rest rooms, smoking rooms or mezzanine also offer vantage points for such a message to be displayed."

"As obvious as are the above measures," continues Mr. Moses, "it is surprising to note how many theatres have neglected using them. They are simple, essential parts of the campaign for better business on Monday which may be overlooked because they are so obvious. Every manager should check up on what is being done in his theatre along these lines—this in addition to whatever more spectacular and elaborate measures he may be using for the promotion of Monday attendance."

## NEW PREMIERE POLICY FOR "PARADE"

Publix will inaugurate a new policy with respect to free tickets for premieres in connection with the opening of "The Love Parade," at the Publix Criterion Theatre on November 19.

The customary first night pass list has been trimmed to 11 names from the daily press. All others will be accommodated on the second night or later. The opening night situation had developed to a degree where it was an acute problem, in theatres the size of the Criterion.

More than 200 pairs of tickets constitute the minimum free list for premieres in many New York motion picture and legitimate houses. An effort had been made to establish a uniform list for \$2 movies, but progress toward this goal was negligible.

Publix has taken the bull by the horns in this instance and it is probable that others will follow suit. Certainly the operation of the plan will be watched with considerable interest.

Admission for the premiere of "The Love Parade" will be scaled from a \$10 top—\$11 with tax. With exception of those allotted to newspaper critics, every seat in the house will be paid for, including those occupied by members of the Paramount and Publix organizations.

business and net profit for last season:

	Gross Income	Net Income
Yale .....	\$1,033,211.98	\$543,084.76
Harvard .....	845,311.31	420,787.31
Princeton .....	413,620.00	298,880.00
Cornell .....	214,885.04	116,353.74
N. Y. U. ....	216,000.00	86,000.00
Michigan .....	624,407.00	415,328.00
Illinois .....	501,555.42	356,263.51
Northwestern .....	502,760.23	193,638.10
Ohio State .....	618,000.00	316,000.00
Iowa .....	246,500.00	160,000.00
Indiana .....	163,166.93	138,765.91

## THAT ST. PAUL CAMPAIGN

These pictures illustrate the recent campaign for the change of name to Paramount of the remodeled Capitol Theatre in St. Paul. At the top is a photo of one of nearly half a hundred 24 sheet stands. Below is the miniature reproduction of the front of the theatre which was placed in a window of the Northern States Power office building. The hat store devoted a window to a display of old style hats and derbies, with photographs of St. Paul's first theatres, obtained from the historical society. At the bottom is one of a fleet of placarded automobiles which paraded at noon on the opening day.



## 12 PARAMOUNT PRINTS ROUTED FOR PRE-VIEWS

(Continued from page 1)

PRINT No. 4 — Jacksonville, Florida; Daytona, Florida; Tampa, Tampa; Miami, Olympia; W. Palm Beach, Kettler; Savannah, Lucas; Macon, Rialto; Return to Jacksonville Exchange.

PRINT No. 5 — Atlanta, Paramount; Birmingham, Alabama; Montgomery, Empire; Chattanooga, Tivoli; Knoxville, Tennessee; Asheville, Imperial; Return to Atlanta Exchange.

PRINT No. 6 — New Orleans, Saenger; Mobile, Saenger; Baton Rouge, Columbia; Alexandria, Rapides; Texarkana, Saenger; Monroe, Saenger; Jackson, Majestic; Return to New Orleans Exchange.

PRINT No. 7 — Dallas, Palace; Ft. Worth, Worth; Houston, Metropolitan; San Antonio, Texas; Austin, Majestic; Waco, Waco; Return to Dallas Exchange.

PRINT No. 8 — Enid, Criterion; Oklahoma City, Criterion; Ft. Smith, New; Little Rock, Capitol; Pine Bluff, ; Sheveport, Strand; Return to

Oklahoma City Exchange.

PRINT No. 9 — Omaha, Paramount; Sioux City, Capitol; Des Moines, Paramount; Waterloo, Paramount; Cedar Rapids, Paramount; Davenport, Columbia; Marshalltown, Casino; Return to Des Moines Exchange.

PRINT No. 10 — Minneapolis, Minnesota; Rochester, Chateau Dodge; Eau Claire, State; Duluth, Lyceum; Grand Forks, New Grand; Fargo, Fargo; Aberdeen, Strand; Return to Minneapolis Exchange.

PRINT No. 11 — Denver, Denver; Colorado Springs, Rialto; Pueblo, Colorado; Salt Lake, Capitol; Provo, Paramount; Ogden, Orpheum; Return to Denver Exchange.

PRINT No. 12 — El Paso, Wigwam; Amarillo, Mission; Wichita Falls, Majestic; Abilene, Majestic; Return to Dallas Exchange.

If the prints are to be issued from the Eastern Laboratory, they will take the same route, only reversed. That is, Print No. 1, instead of going to Toledo, at the beginning of the list, will go to El Paso, at the end of the list. Print No. 2 will go to the Denver group, Print No. 3 to the Minneapolis group etc. to Print No. 12 which goes to the Toledo group. As announced in the former issue, complete details will be sent to Div. and Dist. Mgrs. soon.

## ST. PAUL AWARE OF PARAMOUNT OPENING

The publicity campaign for the opening of the renovated, remodeled and renamed Publix Paramount Theatre, St. Paul, Minn., was carefully, co-operatively and diligently planned and performed by Martin J. Mullin, Division Manager, Edward A. Smith, District Manager and William C. O'Hare, manager of the theatre.

The entire business and residential sections of the city were bannered and decorated with flags and bunting to "Welcome, St. Paul, Paramount, A Publix Theatre." Stickers and inserts were placed on merchandise of local dealers. Two large ten foot pennants were flown from flag poles of the theatre. Parades were held prior to the opening, with the co-operation of the local General Motors dealers who supplied a huge fleet of the most recent models.

One thousand automobiles owned by St. Paul residents, carried four inch circular gum stickers of the windshields. These were distributed to employees of all the St. Paul Publix theatres, various cab companies and direct to residents.

Five thousand buttons and blue ribbons, were given to school children, newsboys and employees of the leading department stores. Ushers and a girl were put on a telephone canvas of the city, spending both morning and afternoon phoning people, telling them of the opening of the theatre and the attraction. This was done for eleven days preceding the opening. Divers other exploitation and publicity stunts including effective trailers, were also successfully contemplated and completed during the campaign.

On the opening date of the new theatre, the St. Paul Dispatch, devoted a distinctive and pertinent editorial on the advancement of theatre construction, citing the remodeled, renamed and renovated Publix Paramount Theatre as a fitting example of splendor and magnificence in the field of entertainment.

## "THE VIRGINIAN" HOUR ON AIR SATURDAY

(Continued from page 1)

on a ranch, and thus learned cowboy songs and how to sing them.

Another noted performer will be Stanley Davis, wanderer of the world, who will sing as a feature song, "The Body in The Bag."

Following a special act presented by a Publix Stage Band, a dramatic presentation of scenes from the motion picture version of "The Virginian" will be given.

Louis Witten, as usual, will act as announcer during the Paramount-Publix hour.

## James, City Manager Of Montgomery Theatre

Thomas James has been appointed City Manager of the Montgomery, Alabama theatres, working with H. C. Farley. In addition to his duties as city manager, James will handle the Empire Theatre, replacing Hugh Smart transferred to the Imperial, Charlotte.

## 'Applause'

An actor in New York takes two bows each time he passes the Criterion Theatre, says 'Variety.' The picture playing there, is the Paramount New Show World talking sensation, "Applause," starring Helen Morgan.



# SOUND SPECIAL PHENOMENAL IN WEST

"Frankly, I was a bit skeptical about the value of the Publix Entertainment Special," writes C. E. Schneider, division director. "However, I'm ready and willing to make all due apologies, and I owe them!"

"The success of the Publix Entertainment Special in Greeley was little short of phenomenal. From the moment it was driven up in front of the Sterling theatre and was welcomed to the city by the mayor, the president of the college and the president of the Chamber of Commerce, it was difficult to 'navigate' about the streets, due to the mobs that surrounded this beautiful car."

"In the addresses of welcome by the three men already mentioned, the high standard of our theatres was stressed—in fact, I never heard more praise for our organization. Then the train headed the parade of the state convention of the I. O. O. F. lodge, in session here."

"It was a mammoth success and I'm sold to the hilt on the possibilities of our train. Mr. Perrin is writing you in detail on the entire day and we are going into ten small surrounding towns, with Chamber of Commerce reception waiting us in each."

## LORING THEATRE TRIES PREVIEWS

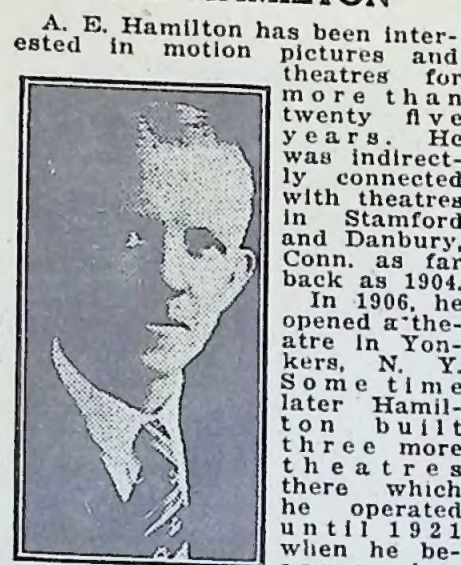
New policy of setting aside Monday evening as preview night at the Publix Loring Theatre in Minneapolis has proven very satisfactory according to William E. Loring, the manager. He announced to his customers that the theatre had been selected by Publix officials as a "test audience" for the special previewing of short subjects.

"This will be an advance screening and you will see the comedies and novelty subjects before they are shown in loop theatres," his announcement stated. "There will be no advance in prices and in addition you will see the regular Monday evening performance."

# MEET THE BOYS!

To promote acquaintance, respect and mutual understanding of the splendid individuals who comprise Publix, these one-minute biographies are offered. They're not printed as vanity ticklers for the showmen here portrayed. We want the photo and biography of everyone in Publix.

## A. E. HAMILTON



A. E. Hamilton has been interested in motion pictures and theatres for more than twenty-five years. He was indirectly connected with theatres in Stamford, Conn., as far back as 1904. In 1906, he opened a theatre in Yonkers, N. Y. Some time later Hamilton built three more theatres there which he operated until 1921 when he became intrigued by the boom in Florida real estate. He sold his theatres and entered the real estate game, only to return to the theatre business five years later with the Schine Circuit in Upper New York and then with the Farash Amusement Company in Schenectady, remaining with this company until his half interest was sold. Then, he entered Publix as manager of the Empire, New Bedford, Mass. His present position is at the Broadway in Springfield, Mass.

## CHARLES H. AMOS



Charles H. Amos, manager of the Imperial, Asheville, N. C. and also city manager of this town was city manager of Greenville, S. C., St. Petersburg, Fla., and Knoxville, Tenn. before he was transferred to his present position several months ago. Amos has had considerable experience in the theatre business, as projectionist, stage electrician, manager and owner. He started in to learn the show business at the age of 14 as usher in a road show theatre.

## ALEX. L. LASHWAY



Alexander L. Lashway, present manager of the Olympia, Lynn, Mass., is a graduate of Boston College with an A. B. degree. In order to acquire the practical experience in theatre management and personnel, Lashway served as usher and assistant manager in a number of theatres in Massachusetts before getting his first managerial assignment in September 1924 at the Day Street Olympia, Somerville, Mass. Publix assigned Lashway to manage the Lyric in Fitchburg, Mass. in September 1928 and then transferred him, a few months later, to the Strand in Dorchester. Several months later, he was again transferred, this time to the Colonial in Haverhill, Mass. from where he was sent to his present post.

## JOS. S. BORENSTEIN



Although Joseph S. Borenstein has been in the theatre game for a comparatively short time, he has made rapid strides toward managerial heights. Borenstein, in 1922 was assistant manager of the Scollay Square in Boston. His next assignment was in the form of a promotion to the Empire, New Bedford, Mass., as manager. Recently Borenstein was transferred to his present position, as manager of the Imperial in Pawtucket, R. I.

## STEPHEN L. BARUTIO



The first taste of the theatre business had by Stephen L. Barutio, manager of the Rialto, New York, was as shipping clerk and district booker at the Milwaukee Metro-Goldwyn exchange in 1920. In 1924 Barutio, while attending college, entered the employ of Balaban & Katz as an usher in the Riviera theatre. Later, after mastering the intricacies of theatre management and personnel, Barutio aided in installing Publix service and operating systems in the New York Rivoli and Rialto theatres. With the opening of the Paramount in New York, he was appointed assistant manager. He has also been assistant manager of the Rivoli, New York; the Stadium, Woonsocket; the Jersey, Morristown; the Alabama in Birmingham; the Metropolitan, Houston; the Brooklyn Paramount and previous to his present assignment, manager of the Metropolitan in Boston.

## H. J. MULQUEEN



H. J. Mulqueen, manager of the City Opera House, Waterville, Me., has held various positions in the theatre, from property boy to manager. About twenty years ago, Mulqueen was property boy for the Howard Opera House, and Strong Theatre, Burlington, Vt. He later became assistant treasurer and finally treasurer for the Strong. Mulqueen joined Publix in 1917 as manager of the Central, Biddeford, Me., where he remained for six years.

# WATCH SPECIAL BLACKOUT IN LLOYD FILM

Harold Lloyd has an effect in "Welcome Danger" that is startling in its effectiveness if properly handled. Some of the action in this picture takes place in San Francisco's Chinatown, and during a part of this action the leading characters are left in total darkness.

To give the proper effect, the picture has been made with absolutely black stock during the portion where complete darkness is supposed to prevail. The voice recording is, of course, normal and of full volume during this time.

Naturally, the absence of light from the projection machine darkens your screen to a certain extent, but the best effect can be had only by cutting off all house lights, (except fire exit signs), during this particular action.

There are two short sequences of extremely funny action in the darkened cellar. If you handle your house lights cleverly, you can throw your audience into the same predicament as the one confronting Harold Lloyd.

Of course, to get the effect over, you must momentarily have your house practically in total darkness. Even small lights coming in from outside hallways will throw enough light to make your picture screen show up white and lose a great deal of the illusion. The Rivoli Theatre in New York is getting a good "black out" effect by this suggested manner of handling these scenes.

## Bloomington Manager Stages Stunt Series

Bloomington, Illinois, with Guy Martin in charge, put over a lot of stunts for Publix Great States Consolidation Month.

Among these was a lot of window tie-ups for "Dangerous Curves" and "Four Cocoanuts." He used usher cards to help put over some of the big pictures booked during Consolidation Month, and he used novelty heralds in the form of laundry checks as special exploitation for "Dr. Fu Manchu."

## HIGH SCHOOL GIRLS BALLY

Bob Kelley used girl members of a high school club in this bally for "Gold Diggers of Broadway" at the Publix Melba Theatre in Dallas, Texas. They were equipped with toy shovels painted with gold metallics and with railroad flares. The truck was equipped with a system of amplification and records by Nick Lucas were broadcast en route.



## Death of Actress Rouses Interest

Interest in "Jealousy," the last film made by Jeanne Eagels before her death, has been stimulated by news of her tragic end. The picture, has been registering increases by leaps and bounds at the box office.

This reaction on the part of the public is similar to that noted after the deaths of Wallace Reid and Rudolph Valentino, both popular screen idols whose films continued to attract huge grosses after they died.

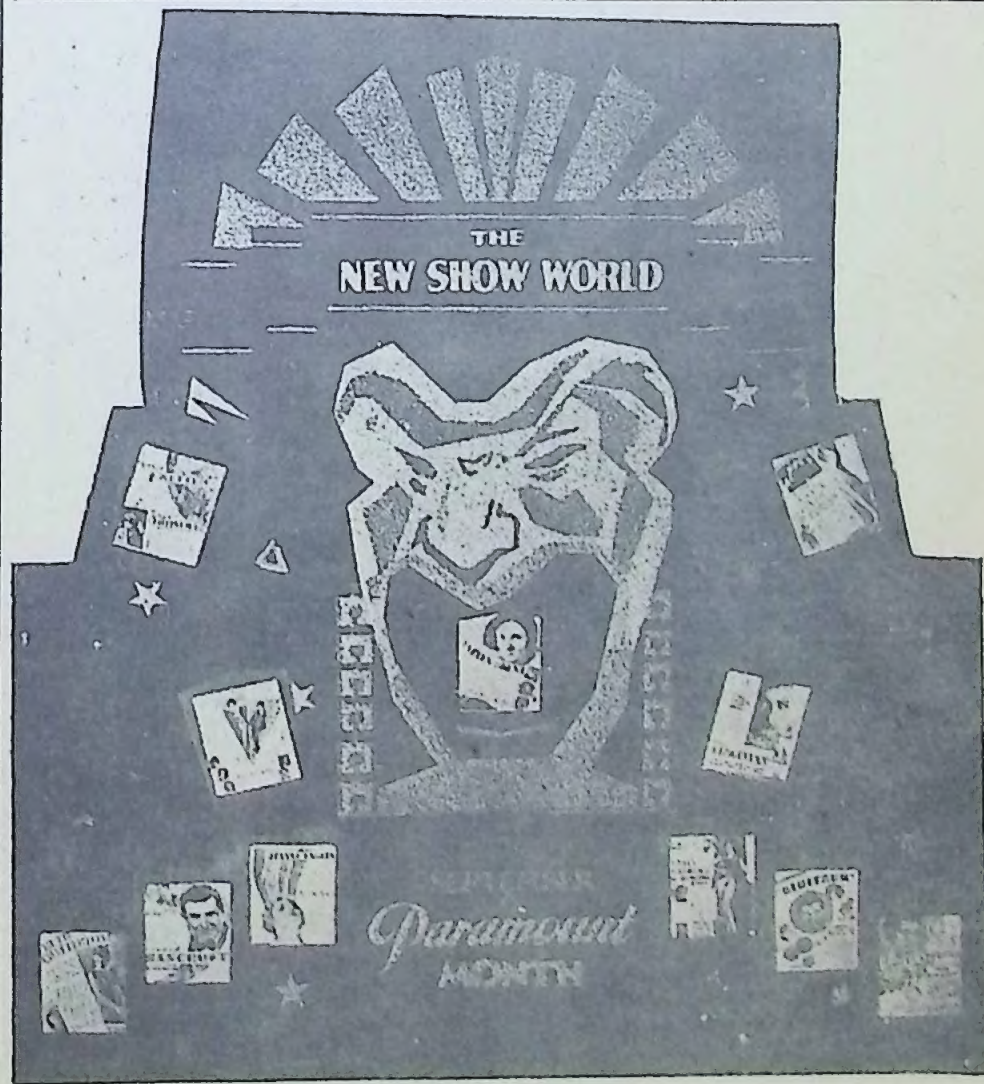
Photostatic copies of a full page feature in the Chicago Herald and Examiner about the career and death of Miss Eagels were supplied for lobby frames in the Fitz-Patrick McElroy and Great States groups of Publix theatres. They proved very effective.

## Stretcher Bearers In Jacksonville Streets

To emphasize the many laughs in "Three Live Ghosts" playing at the Publix Florida Theatre, Jacksonville, Fla., Manager Alfred F. Weiss, Jr., had two colored men bedecked in white suits and white caps carry a stretcher through congested districts. Banners, extending from one length of the stretcher to the other carried copy reading, "For Patrons! Who Split Their Sides Laughing!! THREE LIVE GHOSTS Publix Florida Theatre—Now."

## SELLING FUTURE ATTRACTIONS!

Louis Sylvester, poster artist at Tampa, Fla., worked out this striking display for permanent use in the lobby. It sells 12 pictures at once, by using the "product book" available at any Paramount exchange. PUBLIX OPINION thinks it's one of the best yet displayed.





# USEFUL TIPS FOR SHOWMEN IN SCHOOL COURSE

## PROJECTION COVERED IN SECOND WEEK OF STUDY

Making remarkable progress, the men enrolled in the Manager's Training School successfully completed in the past week their work in carbons, the optics of lenses, projectors and projection, light and power, and screens.

The ease with which the students tackled the scientific and technical subjects presented to them indicates the wisdom of recruiting men from the ranks of theatre employees. This policy inaugurated by John F. Barry, former head of the school and now director of personnel, went into effect with the beginning of the course on October 14, and according to Elmer Levine, present head of the school, has proved very satisfactory.

The lectures during the second week were presented by experts. At the beginning of the week, E. R. Gelb, a representative of the National Carbon Company, spoke on carbons and carbon lamps. He discussed the theory responsible for this form of illumination, the various lamps manufactured, and the cautions to be exercised in the use of carbons. Some of these are printed elsewhere on this page.

### Optics of Projection

On Tuesday, October 22, J. A. Scheick, of the Bausch and Lomb Optical Company, lectured on the optics of lenses, how the principles explained applied to the various lenses used in motion picture projection, the care and maintenance of lenses, and the part played by optics in the development of wide screen photography.

"It is here to stay," he declared referring to enlarged film projection, "and it has been made possible not only by new kinds of projection lenses but by the new wide field lens used on cameras. Within a comparatively short time we will be faced with the problem of installing wide screen equipment all over the country. We must wait until the light engineers have taken care of the difficulty of supplying sufficient light for the enlarged film and screen."

Supplementing their class room periods with what may correspond to laboratory work, the group, on Wednesday, visited the plant of the International Projector Corporation. There the men listened to talks on the mechanics and operation of projectors, and handled the various parts making up the machines. During the afternoon the plant was inspected.

### Projection Faults

The lecture on Thursday was a continuation of the work of the preceding day. Mr. James Soons, a pioneer builder in the field of motion picture equipment and co-inventor of the Hoffman-Soons rheostat, discussed the electrical power operating projectors, common faults in projection and ways to correct them. He stressed the point that every theatre should be equipped with an emergency break down system so that at no time would the house be thrown into darkness for any length of time. Such a system, the most important element of which is an alternate switch, could be installed very easily by a local electrician. He also cautioned operators against using emery cloth for cleaning motors. Emery cloth is a conductor, and particles remaining in the motor, may cause a short circuit.

Two guest lecturers appeared before the group on Friday. The first, W. F. Russell of Hall and Connolly, Inc., brought with him the lamp house of a high-intensity projector and explained its functioning. The second speaker, A. L. Raven of the Raven Screen Corporation discussed the history of screens, their function, manufacture and maintenance.

The work of the week was completed on Saturday with a discussion on light and power.

## Carbon

Estimated conservatively, each theatre wastes at least two dollars worth of carbons each week. To the firm this means a yearly loss of \$100,000. Can you stop the loss in your projection room?

Nine, twelve and twenty inch carbons used for long reels, often burn down to lengths of from four to five inches. These should not be discarded. They can be used very effectively for short subjects and for spot lights.

On the other hand, it is unwise to practice false economy of the high intensity carbon and burn carbons down to within one inch of the holder. The risk of damaging the holder is too great.

In de luxe houses carbons should be discarded when they are down to three inches. Smaller houses can burn their carbons down to two inches.

Carbons often become defective in use. The most prevalent faults and their remedies are listed briefly.

**Burned out craters.**  
Caused by too low amperage.

**Result—dark spot on screen.**

**Remedy—use a smaller carbon or increase the current.**

**Blown out core.** Caused by too high amperage.

**Result—increased carbon consumption, spindling, spot on screen.**

**Remedy—less power or use of carbons of greater diameter.**

**Excessive spindling.** Caused by too much current, or by poor contact between carbons and holders.

**Result—flickering light on screen.**

**Remedy—use correct combinations of carbons, current specified and make sure that contacts are smooth.**

**Sputtering at the arc.** Caused by damp carbons, improper set or trim of carbons.

**Result—flickering light.**

**Remedy—To dry carbons place on top of the rheostat. Check up on set and trim.**

When using copper coated carbons, test before using. Carbon may be broken under coating. Test not by tapping carbon on hard surface but by applying slight pressure with the fingers along entire length of stick. Tapping a carbon spoils it.

The proper way to use and care for carbons is explained in the "Projector Carbon Handbook" issued by the National Carbon Company. Copies of this hand book will be sent to all managers who ask for it. Write to E. R. Gelb of the National Carbon Company at Cleveland, Ohio, and the book will be forwarded.

### ANOTHER LYNN THEATRE

A \$1,000,000 theatre, with a seating capacity of 2,500, will be erected in Lynn, Mass., by the Olympia Theatres, Inc., subsidiary of Publix.

## PROJECTION DEFECTS

### 1. UNSTEADY PICTURE.

Caused by:

- Excessive speed of projection.
- Bent intermittent sprocket.
- Insufficient tension on shoes.
- Wax or dirt on intermittent sprocket.
- Film perforations not standard.
- Film shrinkage.
- Improper splicing.

### 2. POOR DEFINITION.

Caused by:

- Dirty objective lens.
- Incorrect lens system.
- Reflected light from lens barrel.
- Warped film.
- Soft focus film or duplicate film.
- Vibration of projector.
- Haze from wrong type of screen.
- Uneven track on shoe and plate.

### 3. TRAVEL GHOST.

Caused by:

- Revolving shutter does not synchronize with intermittent sprocket.
- Shutter blade too narrow.
- Shutter at incorrect distance from lens.

### 4. FLICKER.

Caused by:

- Projection speed too slow.
- Light source too strong.
- Unsteady arc.
- Douser not properly timed for change over.
- Iris not properly timed.

### 5. DISTORTION.

Caused by:

- Steep projection angle.
- Side projector angle when projector is not perpendicular to screen.
- Wide viewing angle from side seats.

### 6. POOR ILLUMINATION.

Caused by:

- Dirty condensers.
- Insufficient current.
- Incorrect optical system.
- Dense film.
- Scratched film.
- Image of light source on screen.

### 7. BLANK SCREEN.

Caused by:

- Wire trouble.
- Failure of current.
- Film breakage.

Caused by:

- Poor sprocket holes.
- Torn or creased film.
- Excessive tension.
- Loose splices.
- Poor cement, careless scrapping, too weak a pressure.

### 8. IMPROPER PROJECTION SPEED (UNNATURAL MOVEMENT OF SUBJECT).

Caused by:

- Schedule requirements.
- Inattention of projectionist.
- Defective projector slipping from set speed.
- On change over second projector allowed to "pick up" rather than running at speed of first projector.

### 9. FUZZY BORDER.

Caused by:

- Dirt and lint in aperture plate.

### 10. MISFRAMED.

Caused by:

- Faulty splicing.
- Projector not threaded "in frame."

### 11. SPROCKET HOLES SHOWING ON SCREEN.

Caused by:

- Lateral guide rollers off center.

## BRING SOUND FILM TO NORMAL SIZE THIS WAY

The introduction of film with a sound track has resulted in a picture 11 per cent narrower than the former silent picture. Several ways have been devised to bring the size of the sound pictures back to the old standard.

Two ways in general use are bad. One of these is to introduce an auxiliary lens between the aperture of the projector and the original lens to cause additional magnification. The auxiliary lens in most cases is a cheap one containing the defects eradicated from the original lens. Thus, while increased size on the screen is obtained it is at the cost of proper transmission, definition, or color contrast.

Another practice that is common is the use of a projector lens with a mechanical shift which makes different degrees of magnification possible. Indiscriminately changing the focal length of a lens, however, results in poor focus on the screen.

The best method of obtaining an enlarged image on the screen is to employ a new objective lens so that the additional magnification will be obtained through a perfect projection lens. Changing one or the other as the occasion demands, it is easy to have perfect projection for both full size film and sound track film. This will, of course, mean buying a new lens.

## Truthful Advertising In Chicago Theatres

The Publix-B & K Advertising Department in Chicago always calls to the attention of their theatregoers the fact that special admission prices prevail at all unusual performances, thus impressing the public by this gesture of honesty in advertising. Special slugs in 1 column and 2 column sizes are always used when prices are increased.

## JANITOR SUBMITS WINNING AD COPY

In reading through the minutes of an advertising meeting at Salt Lake City, Ralph Crabill, division director, came across the following paragraph:

"The advertising copy submitted by the janitor of the Victory Theatre for use on this subject was commended highly, as it not only showed thought on the part of the employee, but was artistic and evidenced considerable talent. Mr. David suggested that if possible he be placed in the Art Department, where his natural ability could be encouraged."

The Salt Lake managers hold an advertising meeting, bringing into it as many of their staffs as possible.

Stop the waste of repeatable ideas by sending them today to Publix Opinion!

## Lenses

It is wise to make at least one test of the lenses in your projectors. All lenses have definite characteristics and how well they function depends on how perfect each characteristic is.

All lenses must permit the passage through them of a definite amount of light. (This is known as transmission.) They must form images in which the minutest details are recognizable as such. This is called definition. They must not show pictures in which some spots are sharp and others blurred. In other words there must be flatness of field. And the color correction in each lens must be such that black and white objects will appear absolutely as such and sharply defined.

Test is performed as follows. Take ordinary piece of mica, scratch with a pen-knife, and after placing in film track, project in the screen. Do this with both projectors at the same time but cover half the aperture of each so that on the screen will appear one half the image from each projector.

That half which appears brighter has been flashed through a lens with better transmission if light sources are equal.

On the screen the scratches will appear black, the untouched spaces white. Notice whether the frayed edges are clearly defined. This is the test for definition.

For testing flatness of field, see whether the center of the screen has a sharper image than the edges of the screen. There should be a uniform sharpness over the entire screen.

Once again notice the edges of the lines and the white spaces next to them. Are black and white clearly discernible? If you find other than a bluish fringe, then your lens has not been properly corrected for color contrast.

The following hints for the maintenance of lenses may be employed with profit. Wash lenses in lukewarm water with a mild soap like Ivory Soap. Do not put lens into water, but wash it with a soft cloth or Japanese rice paper. Do not use alcohol or the cloth used by opticians.

To remount the lens, hold the lens on fingertips and slip mount over it. Do not try to force the lens into the mount.

Lenses are frequently damaged when projector is run without film for several minutes and the direct rays of the light strike the lens. This causes the cement used in these lenses to melt, injuring the definition and light transmission values. When lens has been so affected it should be repaired by the manufacturer. This trouble sometimes happens when masking for the screen is being arranged but may be avoided with care. The film in the machine acts as a heat absorber and prevents the damage to the lens described above.

### SOUND TRAIN IN LOWELL

The Publix theatres of Lowell, Mass. obtained a four column photo and a one column story in the Lowell Courier-Citizen, on different days, when the Publix Entertainment Special visited that town. The mayor of the town posed with the managers of the theatres standing in front of the novel vehicle.



# GETTING RESULTS IN KNOXVILLE

These views of exteriors of the Tennessee and Riviera Theatres in Knoxville, Tennessee, and the lobby of the former house, illustrate a high character of art work for a small town. It should prove an inspiration to other Publix showmen.



## THE TENNESSEE CELEBRATES BIRTHDAY

First anniversary celebration of the Publix Tennessee Theatre in Knoxville followed a campaign pretentious in scope, including railroad tie-ups, which granted excursion rates and obtained placement of posters in all stations within a radius of seventy-five miles.

The entire front and lobby of the theatre were decorated with flags and streamers, with a special illuminated "anniversary" sign above the marquee. A huge cake was on display in the lobby for three weeks in advance.

Banners were placed on twelve buses communicating with smaller towns and tack cards announcing anniversary week and feature attractions were sniped along highways. Extra space was obtained in all newspapers, spare tire covers in all taxicabs and placards on front and back of street cars, donated by the Knoxville Power & Light company, all heralded the celebration.

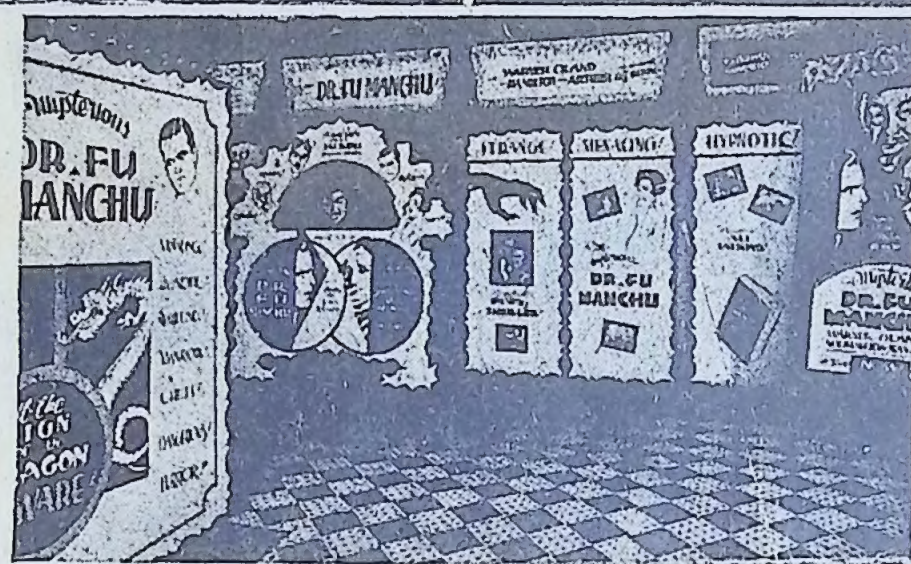
An unsolicited letter from the Chamber of Commerce to Manager W. F. Brock of the Tennessee Theatre, said in part:

"We feel that the Tennessee Theatre has been a decided asset to the city in many ways. It has provided a most beautiful building on our main business street; it has made it possible for the citizens of Knoxville to enjoy fine lectures, inspiring music and general entertainment of a high class, and in comfort—whether in winter or summer."

## DAVENPORT HOLDS SALES MEETINGS

R. F. Emig, city manager of Publix theatres in Davenport, Iowa, has instituted a weekly sales meeting idea which is getting results for the Columbia and Garden theatres there. Tie-up and exploitation ideas are discussed and exchanged.

"New stars and new production angles make new merchandising efforts necessary," says Mr. Emig, "other situations are arising constantly which require united consideration. For example, outside mailing of three sheets soon will be cut down because of the approach of winter. We expect to use the amount saved for promotional work and publicity."



## BIGGER AND BETTER CAKES!

Manager W. F. Brock of the Publix Tennessee Theatre in Knoxville Tenn., is an advocate of bigger and better cakes for anniversary celebrations, as demonstrated by this specimen with which he posed in the lobby of his theatre. Since he is more than six feet in height, the comparison shows the size of the cake, which was constructed in honor of the Tennessee's first anniversary week.



## Local Soda Store Has "Illusion" Sundaes

Manager Robert Talbert, in advertising "Illusion" playing at the Publix Ritz Theatre, Columbia,

S. C. tied-up with the College Soda Shop, a rendezvous for college students. The prize, an enlarged photograph of Nancy Carroll, was awarded to the person purchasing the most "Illusion" sundaes during the three-day run of the picture.

## SOUND TRAIN AIDS PICTURE GROSS

When the Entertainment Special visited Brockton, Mass., Sidney Holland, manager of the Publix Rialto Theatre, there, used a specially prepared radio talk, exploiting his attraction, "Evangeline." This 'spiel' preceded a vocal rendition of the hit song by Miss Rio.

Teachers and principals of outlying communities were invited to attend a special showing of the picture. Educational and moral values of the picture were discussed, which brought favorable comment from the local papers. Arrangements were made whereby certain portions of the house were set aside for the benefit of the students, who were accompanied by their teachers.

### "SWEETIE" AVAILABLE

The Publix record, number 1055 P, can be obtained at your warehouse. The two outstanding song hits of the Paramount production "Sweetie," namely "Sweeter Than Sweet" and "Alma Mammy," are the recordings.

## SELLING "THE SATURDAY NIGHT KID"

by RUSSELL HOLMAN

Advertising Manager, Paramount Pictures

The grass in your neighbor's back yard always looks greener. We sometimes under-estimate the value of Paramount stars because they're so familiar to us. I wonder how many of us really appreciate the box office draw of Clara Bow.

This girl gets 25,000 fan letters a week. Far more than any other star in the business. A fan magazine editor would be lynched if he ever put an issue of his sheet to bed without some pictures of Clara. In magazines (from the highest browed to the lowest), in newspapers, on the air—when they mention movies, they mention Bow. The natural, unsolicited publicity she gets in the course of a year is worth a fortune.

She's more than a star; she's the symbol of the movies. She's the flaming personification of the youth of today. She's everybody's yen, male and female, old and young.

Plenty of other stars whose productions are hailed as important events, with special advertising effort, can't hold a candle to Bow at the box office. They trade on past reputation but their present grosses won't hold up. Bow is a raging favorite TODAY. She delivers at the box office picture after picture.

Few theatres have yet proved what they could do if they went after Bow with EVERYTHING THEY HAVE! Cash in 100% on the tremendous hold on the American public this red-headed girl has!

Try it on "The Saturday Night Kid"—and give yourself the biggest thrill of the year! When you can take a familiar piece of merchandise like Bow and pyramid up your Bow average to sensational figures, you're doing something!

Bow went to talkies like a duck to water. "The Wild Party" was a mop-up. "The Saturday Night Kid" should be an even bigger one.

Bow plays a shop girl in it. I don't know the figures on how many of the American young people in picture audiences work for a living but I'll bet it's around 90% average. "The Saturday Night Kid" will be right down their alley. All the scenes, settings, people, laughs, tears and other things in this show are familiar to folks who work. Everybody who works looks forward to Saturday night as the one night of the week when they can cut loose and have a good time—hence the title, "The Saturday Night Kid."

The first thing to sell is Bow. BOW—and more BOW. Bow lovin' and leavin' 'em, fondlin' and forgettin' 'em. The "It" girl. The tantalizing titian teaser.

Then there's:

Jimmy Hall—good looking leading man with a big following. He was with Bow in "The Fleet's In."

Jean Arthur—the girl in "Fu Manchu," "Greene Murder Case," "Canary," and other ones. Better in "The Saturday Night Kid" than she ever was, playing Bow's playing-with-fire younger sister and trying to steal Clara's man.

Edna May Oliver—one of the best character commediennes the Broadway stage ever knew. A smashing hit as Captain Andy's wife in Ziegfeld's stage production of "Show Boat." A big laugh in "Cradle Snatchers" when it played a year on the New York stage. Swell in "The Saturday Night Kid."

Story by George Abbott (author of "Broadway" and director of "Why Bring That Up?") and John V. A. Weaver (well known novelist and playwright, author of stage play "Love 'Em and Leave 'Em"). Directed by Eddie Sutherland, whose latest previous was "East Company." Dialog by Lloyd Corrigan, who wrote much of "Sweetie." You get box office from that gang!

It's easy to make tie-ups with Bow. Any merchant, almost, will show her photograph. Tie-ups with dance halls and other Saturday night resorts are a cinch.

Department store tie-up angle is obvious with "The Saturday Night Kid." Plenty of Department store interior shots in the picture. Particularly some of Bow selling an electric horse (such as President Coolidge used) weight reducing machine.

One very funny episode in picture shows employees of department store singing their "alma mater" song, "Hail, Hail to Ginsberg's." How about contests with prizes for writing song about department stores in town, being careful not to offend the stores with it.

Full page co-operative newspaper ad with stores and theatre uniting. Interior store stills from picture could be used. Might be built around idea of EVERYTHING TO OUTFIT THE SATURDAY NIGHT KID.

Get some store to label their kid gloves The Saturday Night Kid.

Wise crack contest with the kidding remarks labeled The Saturday Night Kid.

Contest for the most popular girl in town, to be decided by the audiences on Saturday night and the winner to be called The Saturday Night Kid.

Girl in bath-tub in a store window—The Saturday Night Kid—but be sure this is humorous and not offensive. Same thing could be done with tub mounted on float.

A great many more ideas will occur to practical theatre men. But here's the important main idea: Let's not say to ourselves, "Bow will do good business no matter how we handle her." BOW HAS MORE UNTAPPED POSSIBILITIES THAN ANY OTHER STAR IN THIS BUSINESS. LET'S GO AFTER HER HAMMER AND TONGS. ON "THE SATURDAY NIGHT KID" AND SEE WHAT HAPPENS!



# POSTER SERVICE, BOON TO THEATRE ARTIST

## P. O. SUBMITS BIG AID FOR SIGN MEN

In accordance with the policy of this publication to bring to the attention of theatre managers and their staffs any device, process or service which might aid them in more effectively presenting and selling their merchandise, PUBLIX OPINION submits the Poster Art Design Service whereby the talents and technical abilities of America's foremost commercial and theatrical artists are made available weekly at the cost of approximately \$2.75 a week.

This service brings to your sign man miniature posters, designed by the best theatrical artists, on pictures which are to play your theatres. The printed miniatures, issued every two weeks in loose leaf form to fit a specially indexed binder supplied with the service, can be kept on file ready for use when needed.

### Designs on File

As soon as your sign man is notified as to the coming attractions, he consults his index, locates the designs needed, clips them from the page and is ready to go to work. Through the use of the Posterscope, Balopticon, mirror-scope or whatever instrument the theatre possesses, these miniatures can be projected onto a cardboard of any desired size, and the outlines of the portrait or poster easily traced in pencil or charcoal. With the aid of the color chart supplied with the service, your sign man, regardless of his knowledge of art, immediately becomes a first class poster artist able to paint large, impressive posters just as attractive as the originals, designed and painted by the highest salaried men in the business.

In addition to poster designs for feature pictures, each issue contains a series of four Vaudeville posters, picturing colorful dancing girls and other theatrical costume figures. These can be used for any stage attraction or talking short you happen to play.

### Flashy Displays

Each issue also contains poster backgrounds which your artist can paint in his spare time and keep on hand to insure a flashy display in case of last minute bookings, occasional designs for the more important short subjects, and plans for shadow boxes and seasonal displays.

This service is an asset to the poster artist, irrespective of his ability, because it not only saves him the time he expends in a constant search for effective ideas for his displays but it also brings him brilliant and impressive color combinations and masterfully posterized lobby displays originated by foremost poster designers.

If this service will be of any value to your operation, get in touch with your District Manager who has been sent complete details of the service by the Home Office Advertising Department.

### CHANGES TO PARAMOUNT

The Colonial Theatre, Idaho Falls, Idaho, will be operated by Publix commencing November 2, under its new name, Publix Paramount. T. R. Earl, formerly manager of the Plaza, Asheville, will assume management of this house. This theatre will be in Ralph Crabill's division.

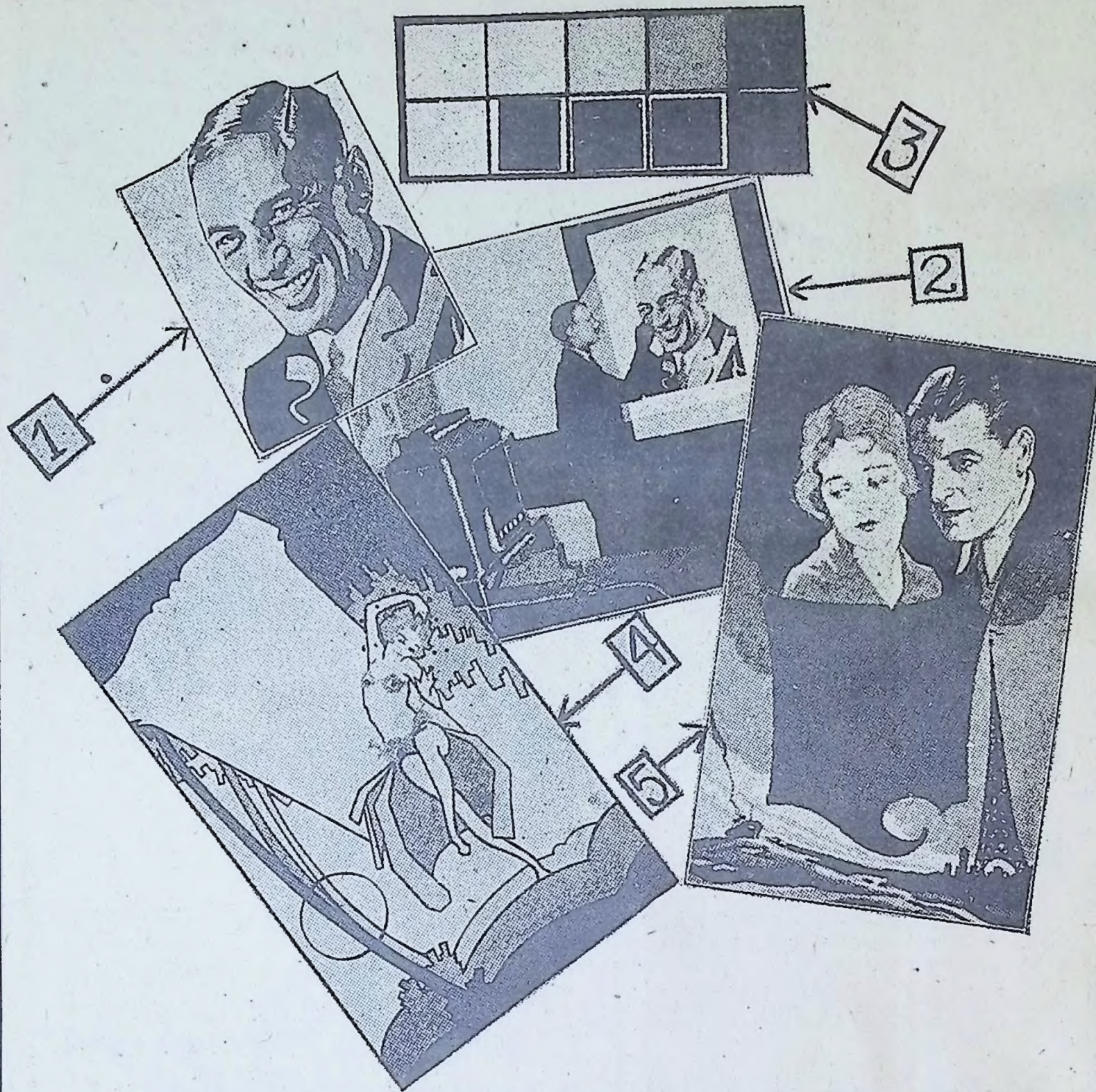
### O'DONNELL PROMOTED

James O'Donnell, formerly assistant manager at the Washington Street Olympia, Boston, took over the management of the Rialto, Lowell, Mass., replacing H. F. Kayes, assigned to publicity work for Frank Hookailo's district.

## BETTER ART POSTERS THIS WAY!

Figure 1 represents the print of the original drawing made by the Service Company's artist. This is inserted in the projection machine, flashed against a cardboard of any size and traced by the theatre artist, outlining the various shades, gray, black and white as shown in Figure 2. By means of the color chart, (Figure 3) the exact colors of the original poster are indicated. The top row of boxes indicates the actual shades of the print, (Figure 1) while the lower row of boxes contains the corresponding colors of the original poster. The artist has only to fill in the indicated colors to have an exact reproduction of the original painted poster.

Figure 4 is a sample of a poster designed for use in heralding a stage attraction. Figure 5 was designed for the Richard Barthelmess picture "Drag."



## GOLD-DIGGING QUINTET

A perambulating living billboard was devised by Jack Jackson of Rochester to boom "The Gold Diggers of Broadway" at the Publix Eastman Theatre. Five attractive girls plied glorified picks and shovels on the truck. Below is an extra length sign on a truck which was driven about Omaha for five days before "The Argyle Case" came to the Paramount. French horns attracted attention to the display.



## DUPLICATE THIS FOR BIG EVENTS

Madeline Woods, publicity director for Publix Great States Theatres, instructed all managers to have pretty girls in usher costume pass among the crowds, gathered in front of the newspaper office where the World Series returns were being broadcast and distribute cards and other similar material to advertise attractions at the local Publix theatres.

In addition, one of these girls appeared on the roof of the newspaper building just above the score boards (where the construction of the building and the board permitted this) and carried a large sign advertising the current program. She appeared periodically parading back and forth and attracted unusual attention. You can do something like this for big football games.

### Merchant Co-operative Ad For Enid Theatre

A full page merchant co-operative color contest was procured by Adna M. Avery, manager of the Publix Criterion Theatre, Enid, Okla., to exploit "On With The Show." Illustrations accompanied each merchant ad. Those coloring the illustrations in the most attractive fashion were awarded prizes, ranging from \$7.50 to individual passes.

NEW THEATRES IN GEORGIA  
Publix has taken over the operation of the Lyric and Orpheum Theatres, Waycross, Georgia. These theatres will be under J. J. Friedl's supervision.

## DOLL PARTY IN OMAHA BUILDS GOOD WILL

A remarkably successful tie-up with the Omaha News and Morning Bee, plotted to increased patronage and good will building by M. L. Elewitz, publicity director, and Charles M. Pincus, manager of the Publix Paramount theatre in Omaha.

A theatre party was planned for all girls under 14 years of age who, upon entering the theatre that particular day, were to show as invitations, any type, style or condition of doll. These dolls were not taken up at the door. In order to create further interest in this 'doll party,' an airplane was used to transport from Lincoln to Omaha hundreds of dolls, which were presented to the children. Besides donating the dolls, the leading department store also paid for a full page ad in the Omaha News, giving prominent space to the theatre and attractions.

A 'doll lady' column was published in the News every day for more than a week, personally telling the children of the wonderful time in store for them at the Publix Paramount's 'doll party.'

As can be seen in the adjoining column, considerable space in the Omaha News and Morning Bee was procured, free of charge. First page prominence was given a number of times, together with photos showing the children massed in front of the theatre on the joyous day. The children who attended the party are going to form an organ club to plug the Paramount's organist.

## THEATRE TIES-UP SCHOOL, DAIRY

One of the stunts used by Manager Earle M. Holden in plugging "Hollywood Revue" playing at the Publix Fairfax Theatre, Miami, Fla., was a typing contest with the commercial department of the local high school. Each student was required to type a full page of the following sentence, "The Hollywood Revue plays at the Publix Fairfax Theatre for one week beginning Saturday, Oct. 5th." This sentence was repeated over and over again until the page was filled and the student with the least amount of mistakes, with a certain prescribed time was given four passes to the theatre.

The news of the contest spread all through the high school and eventually into the homes of the students.

Another excellent stunt was tie-up with the Southern Dairy whereby 10,000 milk caps, with copy attached were placed on the bottles distributed throughout the city.

## Another Negro Novelty For Christie Comedy

Recently produced by Christie was "The Lady Fare," a singing and dancing novelty with an all negro cast and cabaret performance which registered great success in its first showing at the Rialto Theatre, New York. It is one of the Octavus Roy Cohen stories.

Following this, Christie will introduce another unusual angle in the Cohen series of stories by producing "Brown Gravy," with the introduction of a chorus of all of the famous Georgia Jubilee Singers presenting the harmonious melodies of several negro spirituals.

### SOUND CAR IN ROCKFORD

When the Publix Entertainment Special came to Rockford, Ill., a driving rain, Louis St. Pierre, city manager there, directed it to the schools and factories, where it proved sensational and entertaining to the great throngs.



# EDITORIAL COMMENT UPON COMEDY OF GENIUS

The dissertation below was clipped from the editorial page of the Atlanta Journal and was captioned "Shakespeare for the movies."

A motion-picture version of Taming of the Shrew is to be presented, they say, as "the original sheik story." If such a conception of the immortal comedy make

the judicious grieve, it may also make the millions laugh in a somewhat higher vein than is their wont. That the "movies" do to Shakespeare is, after all, of less importance than what Shakespeare does for the "movies." If he gives them a fresher humor, a fairer tone, a more fitting spirit, then much will be pardoned. He has endured much at the hands of a so-called legitimate stage during these three hundred or so years; and he will survive, we dare say, the liberties of a screen drama.

Petrucio, as the Houston Post-Spatch observes, is not the only "shik" in Shakespeare. "Indeed, cannot be compared as a lady-killer with Richard the Third—who was one in both senses of the term. And darling flappers abound in the great bard's works—Viola and Rosalinds and Julias who don dublet and hose in pursuit of young men who have caught their fancy. There are murder mysteries, too, and tales of roistering ridders of fortune. If they start presenting under modern titles the plays that have been English classics for centuries, the producers may give us Macbeth as "The Dun-kin Murder Case," the Tempest as "The Enchantment," a Midsummer Night's Dream as "Lovers' Fairyland," Cymbeline as "A Lady Belied," and the Merchant of Venice as "She Goes to Court."

The miracle of Shakespeare is that he's never out of date. His characters are still the sort of persons we meet today, whether as heroes and heroines, or knaves and fools, or the common run of human kind. All of them he sees more vividly and portrays more truthfully than has any one of our age; but at heart they are as true to the twentieth century as to sixteenth or seventeenth. So, he affords a wondrous mine for the "movies" and "talkies," though that they make of it is another story.

## Memos Distributed At No Cost To Theatre

Manager George E. Carpenter garnered considerable publicity for Moran & Mack's "Why Bring That Girl," when that picture played at the Publix Capitol Theatre, Salt Lake City, Utah. One of his most effective tie-ups was the distribution of two thousand telephone memos in countless downtown offices. The cost of the printing was paid for by the printer, who was given a very inconspicuous line in the memos.

## New Talking Plays For Paramount-Christie

Many stories and short plays are being secured by Al Christie for early production in the series of talking shorts for Paramount. "So This is Paris Green," by Guyon Nicholson, author of "Meet the Missus" and "A Hint of Brides," will be a vehicle for another picture starring Louise Fazenda. Her last Christie work was "Faro Nell, Or In Old California," in which this star is regaling an unusual hit. A unique prize-racing story by Forbes Dawkins, as yet untitled, has been secured to feature Lois Wilson.

Make sure that your staff reads the Publix Opinion every week.

# ANOTHER TIP SPREADS

Manager Sidney Dannenberg and Advertising Director Harry McWilliams of the Toledo Paramount were quick to see the possibilities in the classified ad tie-up, originally pulled by Oscar Doob in Detroit and subsequently printed in PUBLIX OPINION. So they got to work—and here's the result reproduced in full size.

## If You Were This Popular Couple



Above is shown Jean Arthur and Neil Hamilton in their new Paramount All-Talking picture "The Mysterious Dr. Fu Manchu," now playing at the Toledo Paramount Theater.

## AND WERE PLANNING TO REFURNISH YOUR HOME

You could easily sell your old household goods quickly and for ready cash by using a News-Bee want ad—and remember that News-Bee want ads Cost Less and Produce Best.

Just Phone Your Want Ads to

Miss Gertrude

Main 3131

"Just Say Charge It"

HERE ARE A FEW OF THE HUNDREDS OF ARTICLES THAT ARE SOLD DAILY THRU NEWS-BEE WANT ADS.

Wilton Rugs  
Dining Room Suites  
Odd Rockers  
Vacuum Cleaners  
Electric Fans  
Bed Outfits  
Stoves  
Ice Boxes  
Living Room Suites  
Leather Duofolds  
Day Beds  
Library Tables  
Chiffonier  
Davenport  
Dressing Table  
Electric Washer  
Gas Range  
Dishes  
Simplex Ironer  
Piano

## Manager Congratulated By Wilson, N. C. Mayor

Noble Arnold, manager of the Publix Wilson theatre, Wilson, N. C. heeded the exploitation angle suggested in PUBLIX OPINION some time ago, in the introduction of Paramount Sound News. Noble was photographed being congratulated by Mayor Charles McLean of Wilson, upon his new acquisition. This photo and a story broke in the local paper.

LE VALLEY PROMOTED  
Elmer Brill recently succeeded H. LeValley as manager of the Broadway, Newburgh, N. Y. LeValley is being transferred to the position of District Publicity Representative of New York State.

DAVIS STILL IN NEW YORK  
Charlie Davis' engagement as master of ceremonies at the Publix Paramount, New York, was extended until Thursday, November 7th.

## Palace In Haverhill Changes Theatre Name

The Publix Palace Theatre in Haverhill, Mass., has been granted permission by the city council, to construct an addition to the marquee in front of the theatre, due to the changing of the name to Paramount. Ellis Brodie, manager of the house, appeared before the governing body with the petition for a new addition. This story broke in the local paper.

# HERE'S ADVANCE DOPE ON NEW PICTURES

Arch Reeve has issued the following advance dope from the Paramount Studios in Hollywood about coming product. He advises you to watch for:

Buddy Rogers' performance in "HALFWAY TO HEAVEN," originally called "Here Comes The Bandwagon." It is said to be his best work to date. George Abbott's direction of him was superb. Buddy is supported by Jean Arthur and Paul Lukas.

"THE MARRIAGE PLAYGROUND." An all-round good picture, made out-standing by Mary Brian's really great performance. This one picture alone should prove Mary's right to stardom in the near future. The working title was "The Children."

### "Pointed Heels"

William Powell's subtle performance, the clowning by "Skeets" Gallagher and Helen Kane, and Fay Wray's speaking voice in "POINTED HEELS." Kane and Gallagher sing two hit songs. "I Have To Have You" and "Ain't Cha."

Gary Cooper's kilts in "MEDALS." Throughout the picture Gary wears the Highlander uniform of the Canadian "Black Watch." Catch the United Artists picture, "Three Live Ghosts," to see Beryl Mercer, who is featured in Gary's support as the childless London charwoman who pretends Gary is her son.

The scene between Kibitzer Harry Green and Financier Albert Gran in "THE KIBITZER." It is one of the funniest episodes ever filmed—funny because it is so human.

Those Ernst Lubitsch touches in "THE LOVE PARADE." The sequence in the Queen's boudoir. Shhhhh.....

### "Vagabond King"

Dennis King's magnificent voice in "THE VAGABOND KING." I expect this to be the most spectacular picture I have ever seen in a theatre. It is Paramount's biggest production of the year.

William Powell's first and as yet untitled starring picture. It doesn't go into production until next week, but I have just finished reading the script—the best I have read in months. It is an original by O. H. P. Garrett, former star reporter of the New York World. I never read a script that had more suspense.

The speed of "FLESH OF EVE," Nancy Carroll's first starring picture. One climax follows another like lightning. An exciting South Sea melodrama, directed by William ("Wings") Wellman.

## HUGE BALLOON AT SPECIAL PRICE

A balloon, sixteen feet in diameter and fully illuminated at night, proved to be a sure-fire attention getter for Manager George D. Tyson of the Publix-Skouras Indiana Theatre, Indianapolis, in exploiting "Dance of Life."

The usual price for such a contraption is approximately \$350 but Tyson will gladly contact any manager, etc., with the manufacturer of these balloons, to purchase them for the special price of \$250.

### OAKLEY NOW HAS SOUND

Sound has been installed at the Oakley Theatre, Lake Worth, Fla. Admission prices were adjusted as follows: Matinee 10c and 40c, and Night 10c and 50c.

### DONDIS AT STRAND

Joseph Dondis resumed management of the Strand, Rockland, Me., replacing Wm. Powell, assigned as publicity man to A. J. Moreau's district.



YOU HAVE THE  
MERCHANDISE  
SELL IT!

# Publix Opinion

The Official Voice of Publix

YOU HAVE THE  
MERCHANDISE  
SELL IT!

Vol. III

Publix Theatres Corporation, Paramount Building, New York, Week of November 1st, 1929

The surest proof of a good showman is his ability, not only to cope with unavoidable reverses, but to turn them to his advantage. The Foot-ball and Election Day opposition now upon us will soon reveal how many showmen of such calibre are in our midst. —SAM DEMBOW, JR., Executive Vice President, Publix Theatres Corp.

"Leave no stone unturned to help Publix maintain the high standing it holds in the world of theatres."

## Publix Opinion

Published by and for the Press Representatives and Managers of  
PUBLIX THEATRES CORPORATION

SAM KATZ, President

A. M. BOTSFORD, Dr. Advertising

BENJ. H. SERKOWICH, Editor

J. ALBERT HIRSCH, Associate Editor  
Contents Strictly Confidential

## WARNING!! NO POLITICS

As a matter of timely warning, PUBLIX OPINION, on the eve of general elections takes this opportunity to reiterate that no individual in Publix except Mr. Katz has the right to utter any public political statement, or perform any public act in politics.

Anyone who permits his personal and private partisan zeal to carry him beyond his own private individual rights, into what could be construed invasion of the rights of the company that employs him, will find stern and summary measures automatically enforced as a matter of Publix organization policy.

You may, and should vote as your private conscience dictates. But do it privately, without publicity and end the matter there. You are not permitted to allow your name as a Publix executive, or your theatre or screen to be used for propaganda, political or otherwise, unless you get specific instruction from Home Office authority—and it is unlikely that you'll get it. The reason is that show business appeals for its livelihood to the entire community on the basis of selling entertainment. The theatre is not a political or propaganda forum or battle ground. Partisan propaganda in the theatre would automatically alienate that huge public group known as "the other side of the question"—and your box office can't afford the loss. Let the politicians hire their own hall—and fight there, or in newspapers.

## TWO COSTLY ERRORS

Although the facts in these episodes may not apply directly to Publix showmen nevertheless Publix folks may profit materially by a consideration of the glaring human errors shown here.

At a cost of \$90,000, a miniature city was constructed in a Pacific coast studio recently. It was an exact replica of London and was to be entirely demolished by an air raid in the big scene of a picture.

The costly set was destroyed as per schedule, but not a foot of film registering this spectacle was obtained. The cameraman had forgotten to remove the cap from the lens of his camera.

Such a small, simple thing—the cap on the lens of a camera. What a relatively commonplace, simple action—the removal of this cap! Yet, failure to attend to this tiny detail cost the studio another \$90,000 for construction of a new miniature set, in addition to the time lost on the production schedule.

It is by neglect of such details that an office boy may ruin a president. Publix showmen will do well to keep this principle in mind in the daily discharge of duties which may seem unimportant.

On the other hand, we have the too meticulous gate watchman at another Hollywood studio, who had been instructed to admit no automobiles to the lot unless a special privilege card was presented by the driver.

One of the male stars, well known to the watchman, drove up in his roadster to begin his day's work and was refused admittance because he had no card. He was told to park outside and enter on foot. It was a warm day and the set for which the star was bound was at the far end of the long, dusty lot. After a short argument, the player turned his car around, drove home and a day's production on his picture was charged off to a watchman's narrow conception of the administration of rules.

These are two extreme cases, but they represent evils to be avoided. Pay strict attention to details, because a trifling oversight in a single instance may result as disastrously as the cameraman's blunder. But do not become so blindly devoted to routine, so stupidly bound by forms of procedure, that you cannot deviate when sound judgment dictates that an exception is warranted by circumstances. This advice applies to everyone in the Publix organization, whether usher or manager, office boy or executive.

## SOUND TIPS

From Publix Department of  
Sound and Projection.  
HARRY RUBIN, Director

### Sound Bulletin No. 32

Movietone noise due to dirty film or to dirt in the movietone light gate, appears to be on the increase.

It is always advisable to inspect any new print very carefully for dirt and grease before putting same into use. Carbon tetrachloride, carbona or flimite should be used for cleaning film.

The movietone gate and its associated apparatus should also be kept speckless. Dirt on the film will cause crackling in the movietone reproduction. So will dirt in the light gate. Dirt getting on the upper guide roller is likely to cause lots of things, from flutter to sprocket-hole noise. If a bit of grit gets between the roller and its shaft, preventing the roller from rotating freely, flutter may result. A particle of grit working in between the two halves of the split roller will upset the alignment and has been known to result in bad sprocket hole noise.

Cases of movietone trouble due to dirt are altogether too numerous. The movietone end of your sound equipment must be cared for like a fire engine—immaculate at all times, under all circumstances.

## COZY DEARBORN THEATRE IS REOPENED

An effective and successful campaign for the re-opening of the Publix Dearborn Theatre, Chicago, was waged by Herb Ellisburg, with the assistance and co-operation of Eddie Seguin and Herman Stern, manager.

Although the opening was only of the installation of talkies, the campaign was outlined as though it was a newly erected theatre. The house was closed a week in advance, thoroughly cleaned and the furnishings modernized, Western Electric Sound Equipment being installed.

Because of the unusual location of the theatre, the advertising used was of the highest type. A block west of the house is the Clark street neighborhood, where the word hoodlum is a truthful adjective. A half block to the east is the Gold Coast.

Called "Cozy"  
The Dearborn is a comparatively small theatre, and is fittingly called "cozy." That was the slogan publicized—"Chicago's Intimate And Cozy Talkie Theatre."

Two weeks in advance scores of different stories were sent to the daily papers and the fifty local newspapers located on the north side.

In order to emphasize the fact that the Dearborn is an exclusive home of entertainment for the Gold Coasters, Nat Karson, famed for his skill in futuristic art, drew the newspaper ads.

## FILE THIS! IT WILL HELP PLAN PROGRAMS

Watch Publix Opinion for this service in every issue! Watch the trade papers for it, too!

### LENGTH OF FEATURES

Record No.	Subject	Make	Foot- age	Run- Time
	Racketeer—7 reels (AT).....	Pathe	5900	66 min
	Darkened Rooms—7 reels (AT)	Paramount	5783	64 min
	Woman To Woman—8 reels (AT).....	Tiffany Stahl	7000	78 min
	So This Is College—11 reels (AT).....	MGM	8975	100 min
	The Sap—9 reels—(AT).....	Warner	7225	80 min

### LENGTH OF TALKING SHORTS

Record No.	Subject	Make	Foot- age	Run- Time
	Love Parade (Trailer).....	PARAMOUNT	450	5 min
	News No. 25.....	WARNER	1005	11 min
879	Miller & Lyles—"Harlem Knights".....		815	9 min
894	Ruth Etting—"Glorifying the American Girl".....		655	7 min
902	Horace Heidt & His Californias.....		815	9 min
	Lazy Days (Our Gang Comedy).....	M-G-M	1820	20 min
	After the Show.....	PATHE	1910	21 min
	So This Is Marriage.....		1969	22 min
	Rubeville Night Club.....		1990	22 min
	Big Time Charlie.....		1990	22 min

Record No.	Subject	Make	Foot- age	Run- Time
	Listen Lady.....	COLUMBIA	950	11 min
	Shappy Co-Eds.....		800	9 min
	On the Boulevard.....		840	9 min

Record No.	Subject	Make	Foot- age	Run- Time
	Headwork.....	H-K-O	900	10 min
	Godfrey Ludlow & NEC Orchestra.....	FITZPATRICK	600	7 min

Record No.	Subject	Make	Foot- age	Run- Time
	Armistice Day.....		310	4 min
	People Born In November.....		685	8 min

### Length of Synchronous Shorts

Record No.	Subject	Make	Foot- age	Run- Time
	Garden In The Rain (Song Film).....	PATHE	395	4 min
	Over There Today.....		875	10 min
	Audio Review No. 23.....		865	10 min
	Audio Review No. 24.....		900	10 min
	Audio Review No. 25.....		850	10 min

### Length of Non-Synchronous Shorts

Record No.	Subject	Make	Foot- age	Run- Time
	News No. 25.....	PARAMOUNT	790	9 min
	Review No. 42.....	PATHE	780	9 min
	Bethlehem.....	CASTLE	800	9 min

Fortunately, the Publix-Balaban & Katz specially designed automobile was in town a week before the opening. It was used very advantageously, with the able assistance of Frank Selzer. Usher Announces

A sign was attached to the top, announcing the Dearborn opening, and the car was driven through the north side, an usher announcing through the amplifying system. The car parked in busy districts and the usher handed out circulars. It proved very beneficial.

A high class circular was also drawn by Karson and distributed throughout the entire gold coast. A distinctive letter was sent most of the gold coasters, as were invitations to attend the opening.

Unusual good breaks in most of the newspapers, effective advertising and publicity really brought them out the opening day. Capacity business at every performance.

## SHORT SUBJECTS ARE BEING SOLD

Letters received by Burt Kelly of the film buying and booking department from Dallas, Detroit, Chicago, Denver, Boston, Minneapolis and other cities indicate that Publix showmen are profiting by the advice recently printed in PUBLIX OPINION, "Don't Sell Shorts Short."

Mr. Kelly had written a letter to district bookers, explaining the fact that short subjects did not seem to be getting the attention they previously received. Division and district managers are co-operating in the drive, and many district managers are scanning the programs and advising managers on the values of various shorts.

## GREAT STATE SETUP NOW COMPLETE

Organizational setup for the Publix-Great States group of theatres has been completed with J. Rubens as divisional director, M. M. Rubens as division manager, both with headquarters at 162 North State Street, Chicago. Following are the district managers that have been appointed and the towns which they supervise:

Henry Stickelmaier, Orpheum Theatre Building, Peoria, Ill.; Peoria, Bloomington, Decatur, Galesburg, Alton and Quincy.

T. P. Ronan, Fischer Theatre Building, Danville, Ill.; Rockford, Danville, Kankakee, Streator, Elgin, Aurora, Joliet, Chicago Heights, Blue Island and Harvey.

Guy Martin, Rialto Theatre Building, Joliet, Ill.; Waukegan, Elgin, Aurora, Joliet, Chicago Heights, Blue Island and Harvey.

## AT YOUR NEW YORK THEATRES

WEEK OF NOV. 1  
THEATRE PICTURE  
Paramount ..... Sweetie  
Rialto ..... The Trespasser  
Rivoli ..... Welcome Danger  
B'klyn Paramount  
Why Bring That Up!  
Criterion (\$2) ..... Applause